Yellow Face

1. **You may identify the stasis in the play but it isn’t necessarily at the beginning of the play. Where is it and who does it involve?**

The stasis is from the beginning of the play up to the discovery of the identity of Marcus “Gee”, it is the casting of a white man for the leading role in Miss Saigon, which happens to be Asian. This incident is mostly the result of ignorance from labeling a large group of diverse people as “Asian” and equating them all as the same culture and characteristics.

1. **Ball points out that the intrusion sometimes occurs late in the dramatic action. What is the intrusion that breaks the stasis in Execution of Justice and how is it broken?**

The intrusion within the play is when DHH discovers that Marcus is not really “Asian” at least not the appropriate kind, that to most people, Marcus would be considered a full blood white male. This is also the first break in the illusion because DHH is trying extremely hard to reason how Marcus should be considered Asian because Russian is Eurasian, once again showing that ignorance. DHH even goes out his way, motivated from the disillusion to changing Marcus’s name to Marcus Gee to force the idea that he is Asian even more so he can argue the race of Marcus. DHH also cannot fire Marcus due to the fact it would be because he is white, which is discrimination, even though it is inappropriate for him to be playing that role.

1. **Why do the events of the play take place at this time and place? In other words, what is the unique factor that is out of the ordinary that causes a turn of events to take place? Hint: what is the heart of the play? How does the title figure in this?**

The unique factor is that DHH has just casted a white male for an Asian role, something intended for a Chinese Male, however he fights the critics and lash back with illusions throughout the play.

**4. State the dramatic question that must be answered by the end of the play? (Ordinarily, the dramatic question shares a close connection with the intrusion.)**

The dramatic choice is “Will make the moral and right choice to fire Marcus, admit his wrong doings?

1. **Use Hwang’s “character” to answer the questions concerning character. Ball says, a character is revealed by what he/she does, i.e. The dramatic actions that are taken. Examine what these particular characters wants. The wants of a character often encounter obstacles that get in the way of achieving those wants. Ball says there are 4 kinds of obstacles that frustrate the wants of a character. They are: a. Me against myself, b. Me against another individual, c. Me against society (that is law, social norms, etc.) and, d. Me against fate, the universe, natural forces, God or the gods. In answering these questions be sure to point to the particular obstacles that demonstrate these obstacles facing each of the lawyers.**

DHH has internal conflict when he casts Marcus for the leading role has a hard time justifying his actions to himself, and externally to others, i.e. society. DHH is just extremely ignorant about the limits and what is appropriate when it comes to culture, he has to fight the reports and those around him about Marcus’ race, something he deems as fluid; he does not really what he did was wrong. In the end, DHH is just fighting because he knows that the truth about Marcus’ race/cultural identity will mostly come out and that society will not side with his views/wishes.

1. **The most important information in most plays takes place during theatrical moments. Identify the most theatrical moments in Yellow Face.**

The most theatrical moments would be when DHH discovers that Marcus isn’t chines, or in better words the right kind of Asian, and he automatically goes on defense mode. Another theatrical moment is when the fourth wall is broken when Marcus is asking DHH why he wrote the play and the character Marcus.